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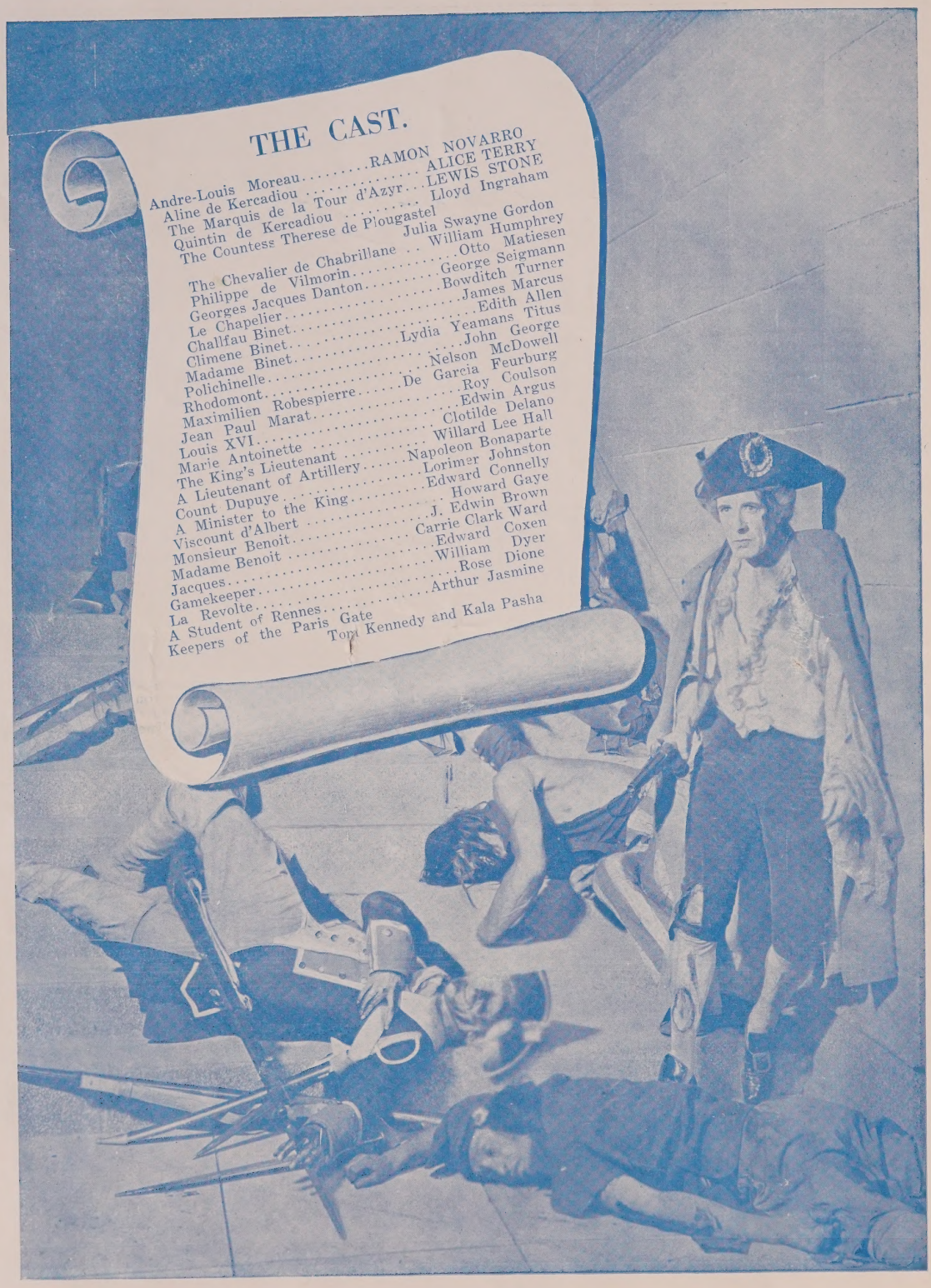
RAMON NOVARRO.

ALICE TERRY.



THE CAST.

Andre-Louis Moreau	RAMON NOVARRO
Aline de Kercadiou	ALICE TERRY
The Marquis de la Tour d'Azyr	LEWIS STONE
Quintin de Kercadiou	Lloyd Ingraham
The Countess Therese de Plougastel	Julia Swayne Gordon
The Chevalier de Chabrillane	William Humphrey
Philippe de Vilmorin	Otto Matiesen
Georges Jacques Danton	George Seigmann
Le Chapelier	Bowditch Turner
Challfau Binet	James Marcus
Climene Binet	Edith Allen
Madame Binet	Lydia Yeamans Titus
Polichinelle	John George
Rhodomont	Nelson McDowell
Maximilien Robespierre	De Garcia Feurburg
Jean Paul Marat	Roy Coulson
Louis XVI	Edwin Argus
Marie Antoinette	Clotilde Delano
The King's Lieutenant	Willard Lee Hall
A Lieutenant of Artillery	Napoleon Bonaparte
Count Dupuye	Lorimer Johnston
A Minister to the King	Edward Connelly
Viscount d'Albert	Howard Gaye
Monsieur Benoit	J. Edwin Brown
Madame Benoit	Carrie Clark Ward
Jacques	Edward Coxen
Gamekeeper	William Dyer
La Revolte	Rose Dione
A Student of Rennes	Arthur Jasmine
Keepers of the Paris Gate	Tom Kennedy and Kala Pasha

REX INGRAM'S

Scaramouche

By Rafael Sabatini.

Returning to Gavrillac and the home of his godfather, M. de Kercadiou, is Andre-Louis Moreau (Ramon Novarro), with his friend Philippe. Philippe is killed in a one-sided duel by the Marquis de la Tour d'Azyr (Lewis Stone), who fears the youth's revolutionary sentiment. Andre-Louis swears vengeance.

Andre-Louis parts with his godfather and his boyhood sweetheart, Aline de Kercadiou (Alice Terry), now courted by the Marquis, and goes to Rennes. In the public square he inflames the populace and denounces la Tour d'Azyr, until he is forced to flee for his life. The dragoons pursue him to Gavrillac, but Aline helps him to elude them, and he joins a band of strolling players, as Scaramouche, the clown.

Partly because of bitterness at Aline, Andre becomes engaged to Climene, the leading lady. In time he brings them to the Theatre Feydau in Paris. The Marquis, meanwhile, has been attracted to the beauty of Climene. Climene, dazzled by the nobleman's attentions, believing his empty promises, gives herself to la Tour.

That night the Marquis attends the performance at the Theatre Ferdau with Aline. The play progresses smoothly until suddenly Scaramouche tears the clown's mask from his face, and in mad fury denounces the hated aristocracy and la Tour d'Azyr. The audience, swayed by his eloquence, rush to the box of the Marquis, shouting "Death to the butcher of Rennes!" The Marquis is saved by the arrival of the gendarmerie. Andre-Louis makes a daring escape, and abandons the role of Scaramouche.

He becomes a fencing master, and the police find no trace of him. Meanwhile the aristocrats in the National Assembly have evolved a new way of disposing of the people's representatives by killing them under the lawful guise of duelling. The patriot Danton prevails upon Andre-Louis to become substitute deputy for one slain by aristocrats, so the fencing master becomes the people's idol in the National Assembly, and with sword evens up the score against nobility.

At last he crosses blades with la Tour d'Azyr. Aline and the Countess de Plougastel arrive at the duelling grounds as the wounded Marquis emerges. Believing Andre killed, Aline swoons in the Marquis' arms. Andre misunderstands this

Gory revolution at last breaks out in Paris. Aline and the Countess find escape barred to them. Learning, meanwhile, that Mme. de Plougastel is his mother, Andre goes to save her, and finds at her house the Marquis, wounded in escaping from a massacre of the Tuileries. Mme. de Plougastel flings herself between the two men, intent on killing each other, and cries that Andre is her son and the son of la Tour! Andre gives the Marquis his sword to escape as best he can, while he, the Countess and Aline go unarmed with passports to the Paris gates, where Moreau's eloquence saves them from a mob.

Danton leads the surging mob to the Tuileries.

Critics Hail Sabatini as "The Modern Dumas."

RAFAEL SABATINI
The man who wrote the fire and action into the story

Rafael Sabatini, the author of "Scaramouche," which in its screen form was produced by Rex Ingram for Metro, is one of the outstanding literary lights of the year. "The modern Dumas," as critics have called him, is a man who succeeded by doing the wrong thing. Sabatini persisted in writing novels with historical backgrounds when the public, disturbed by the war, wanted nothing, according to most publishers, but studies of modern society.

But three years after the war the pendulum swung back to a demand for romance of earlier days, and there were Sabatini's books, written in the shadow of failure where popular successes was concerned, waiting to be read.

Mr. Sabatini's love for adventure is inherent. His early life was such a one to make him breathe in an atmosphere of continual romance. The author was born in Jesi, a little city of Central Italy, in 1875; here he spent his early youth among the walls and columns of mediaeval cathedrals and palaces, absorbing the stories of action that had been passed down by hearsay to his generation.

The young Sabatini grew to love the English language through his mother, an Englishwoman who married the Maestro-Cavaliere Vincenzo Sabatini. She taught him the Anglo-Saxon tongue, and he chose to write in that medium, although he was educated in Switzerland, and then in Portugal, acquiring a working knowledge of no less than five languages.

He has been a British subject for some years; his wife is an Englishwoman and they live in London, although they were great wanderers, covering a large part of the world in the enjoyment of outdoor sport. During the war Mr. Sabatini served with distinction in the Intelligence Department of the British War Office.

The English-Italian author began to write just about the time when the historical romance was beginning to wane in the affections of the reading public. This never had the slightest effect on him, however. When Sabatini was finished taking active part in modern warfare he turned back, via his typewriter, to older days, and wrote of the French Revolution and the Spanish Main.

When "Scaramouche" was published in 1921, critics who declared the historical novel could not come back were forced to admit their error, for the stirring tale of France's fight for liberty became enormously successful. Many editions were printed, and Sabatini, after years of only meagre recognition, tasted the fruits of popularity.

Then Rex Ingram saw the possibilities of "Scaramouche" for a great motion picture, which is released in Australia exclusively by Paramount Pictures.

REX INGRAM'S LIFE AS COLORFUL AS THE TALES HE PUTS ON SCREEN.

A life as colorful as the stories he puts on the screen is that of Rex Ingram, who directed "Scaramouche," the Metro special, which is being released in Australia exclusively by Paramount Pictures.

Barely past the thirty-year mark, Ingram is the son of a Dublin university professor. He went America in 1911, worked in the freight yards at New Haven, and then enrolled in the School of Fine Arts at Yale University. At Yale, Ingram became engrossed in the possibilities of motion pictures. His first movie experience was with the Edison company. Then he joined Vitagraph, then Foy, and later Universal, where he was given the opportunity to direct.

After the war, where he saw active service with the Royal Flying Corps, Ingram had his first great opportunity directing "Shore Acres." His next effort was "Hearts Are Trumps," for which he chose as leading lady an unknown young player, Alice Terry. Metro so liked young Ingram's work they assigned him to make Vincente Blasco Ibanez's "The Four Horsemen of the Apocalypse." Commendation for the picture was world-wide. Yale University honored her former student by an honary degree of Bachelor of Fine Arts. Soon after this rise to fame Ingram became the fiance of Alice Terry, during the production of "The Conquering Power." "Turn to the Right" was next, followed by "The Prisoner of Zenda." While making "The Prisoner of Zenda," Rex Ingram and Miss Terry were married. Following this Ingram produced "Trifling Women," then "Where the Pavement Ends," and now Ingram has made "Scaramouche" from the popular Rafael Sabatini novel.

RAMON NOVARRO as Andre Louis Moreau (Scaramouche)
LEWIS STONE as Comte de la Tour d'Azyr
ALICE TERRY as Aline de Kercadiou
PLAYERS IN "SCARAMOUCHE"
LLOYD INGRAHAM as Quintin de Kercadiou
WILLIAM HUMPHREY as Chevalier de Chabrillane
EDITH ALLEN as Climene Binet
JULIA SWAYNE GORDON as Madame Plougastel
ROY COULSON as Citizen Marat
BOWDITCH TURNER as Le Chapelier
De GARCIA FUERBERG as Robespierre
GEORGE SIEGMANN as Danton

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https://archive.org/details/souv-scaramouche

"FOR THE LOVE OF A WOMAN——AND TO AVENGE A FRIEND"

MOREAU SWEARS VENGEANCE
THE KING'S SOLDIERS SEEK SCARAMOUCHE
THE LOVERS—RAMON NOVARRO AND ALICE TERRY
"DANTON! DANTON!"
IN THE GARDEN
LE CHAPELIER, DANTON AND SCARAMOUCHE
THE DUEL
SCARAMOUCHE AS THE FENCING MASTER
LEWIS STONE
RAMON NOVARRO AND JULIA SWAYNE GORDON
THE DEATH OF LA TOUR D'AZYR
RAMON NOVARRO AND LEWIS STONE
AT THE GATES OF PARIS
Stirring Scenes from "SCARAMOUCHE"
BEFORE THE END
"SHALL I LET THEM THROUGH?"
"AUX ARMES! AUX ARMES!"
THE MEETING OF FATHER, MOTHER AND SON.

PERSONALITIES.

JULIA SWAYNE GORDON

Julia Swayne Gordon, who appears as the Countess Therese de Plougastel, mother of Scaramouche, was born and educated in Culumbus, Ohio. She started her theatrical career by joining a stock company. Htr rapid success won her a place in Vaudeville and legitimate productions, but when the moving picture became popular she took her popularity along with her into that field. She was originally leading woman for Vitagraph, but has also appeared in Pathe. Cosmopolitan and Metro productions.

WILLIAM HUMPHREY.

William Humphrey appears as the Chevalier de Chabrillane, the friend of the Marquis de la Tour d'Azyr. Mr. Humphrey hails from Chicopee Falls, Mass., but received his education in Philadelphia, where his theatrical career began immediately after his graduation. In the production of his own play he was rather unlucky, for the play went on the rocks in Boston and Humphrey was jobless. But J. Stuart Blackton, of Vitagraph, rented some of the costumes of his play, and offered him twice the salary he was drawing on the stage, to play the role of Napoleon in the screen version. From that time on he progressed rapidly, and soon quit acting for directing, but the opportunity to appear in "Scaramouche" appealed to him strongly, and he once more donned the make-up of a screen star.

LLOYD INGRAHAM.

Lloyd Ingraham, who plays Quintin de Kercadiou, Scaramouche's godfather, was born in Newport. As soon as he was of age he embarked on a stage career. At the termination of this engagement he turned his activities to the screen.

BOWDITCH TURNER.

Bowditch Turner brings to his role of Le Chapelier, the president of the Assembly, the experience of twenty years on the stage. Mr. Turner spent most of his time touring with stock companies. He appeared in pictures for Essanay and Universal and also in "The Four Horsemen."

OTTO MATIESEN.

Otto Matiesen plays Philippe de Vilmorin, the young clerical student, whose murder impels Scaramouche to his career of vengeance. Recently Mr. Matiesen appeared in support of Constance Talmadge in "The Dangerous Maid."

DE GARCIA FUERBERG.

De Garcia Fuerberg, who appears as Maximilien Robespierre, is a Continental actor, who arrived in America recently. He is best known for his work abroad in Shakespeare's plays and classical productions. He is now perfecting his English preliminary to an excursion on the American stage.

ROY COULSON.

Roy Coulson, who plays Jean Paul Marat, the French revolutionary leader, is remembered for his performance as the jester in "Robin Hood." He has also appeared in "For Woman's Honor," "An Arabian Night," "If Only Jim" and "The Three Musketeers."

CLOTILDE DELANO.

Clotilde Delano, until "Scaramouche" was a movie "extra." Mr. Ingram selected her to play Marie Antionette because of her remarkable resemblance to the wife of King Louis XVI.

GEORGE SEIGMANN.

George Seigmann, who created the role of Danton, the French revolutionary leader, in the Rex Ingram-Metro production of Rafael Sabatini's "Scaramouche," has been acclaimed the perfect Danton, and reviewers are unanimous in their praise of his performance which is generally regarded as one of the most notable of the year.

The reviewer for the "New York Herald" said: "In one respect 'Scaramouche' has a marked advantage over its predecessors of the French Revolution series, and that in its representation of Danton George Seigmann gives a performance in this heroic role that is more vigorous and more convincing than those of Emil Jannings and Monte Blue. Seigmann realises perfectly the dominance, the massive idealism and the single-track genius of Danton."

"The Danton of George Seigmann is one of the very best screen characterisations ever made," says the critic for the "World." One would naturally expect that Mr. Seigmann was a Frenchman to so faithfully represent this famous character of history, but he was born in New York City. Part of his education was received at Boston University, and he graduated from La Salle University. He has had a wide experience on both stage and screen.

Mr. Seigmann's height of six feet two inches and his weight of 240 pounds, his swarthy complexion, and remarkable talent plus his thorough training on the stage and before the camera, all tend to make him stand out prominently even in a mammoth production like "Scaramouche."

EDWIN ARGUS.

Edwin Argus, who portrays King Louis XVI., stepped into the movies from the secretaryship to Zerdshran, the Crown Prince of Egypt. The latter toured the United States last Spring, and made a long visit to Hollywood. Argus liked the opportunities afforded by the studios, and the Prince returned home without his secretary.

JAMES MARCUS.

James Marcus, who appears as Challfau Binet, the head of the group of strolling players, is a veteran of the screen, Mr. Marcus has played almost every conceivable role on the silver sheet from a United States Governor in "The Hour System" to the disciplinarian in an orphanage in "Oliver Twist," starring Jackie Coogan. He was recently in "A Woman of Paris," the Charles Chaplin picture.

ROSE DIONE.

Rose Dione, who plays "la Revolte," is usually cast as a temperamental prima donna, her French blood helping to put over the idea. In this picture she has the chance to fill the audience with the spirit of France, leading the mobs. Some of her better known successes were in "The Woman and the Puppet," "The Great Lover" and "Suds" with Mary Pickford. Rose Dione is a favorite among Australian and New Zealand Theatre patrons for her superb work with Pauline Frederick in "Spring Cleaning" and "The Lady."

SOME INTERESTING FACTS ABOUT "SCARAMOUCHE."

THE PICTURE THAT WON THE TEN THOUSAND DOLLAR PRIZE.

The newspapers of the entire world recently carried the tremendously interesting news story of the search for the finest film story of the year. The prize for the winning picture was Ten Thousand Dollars, awarded by Adolph Zukor, President of Famous Players-Lasky Corporation. A committee of international authors and judges was entrusted with the selection of the picture, afer the choice had been narrowed down to nineteen possibilities.

Unanimously they selected "Scaramouche," and Rafael Sabatini, its author, became the richer by the amount of the prize. When the picture is screened the reason for the selection will become most apparent, for "Scaramouche" is just as great as this tremendous honor would make it appear.

THE PALACE OF THE TUILERIES REBUILT.

The biggest item in "Scaramouche" was the construction of sets representing the palace of the Tuileries, an old chateau and city streets of the France of 1789. Kennels, pens, stables and cages had to be built for dogs, pigeons, ducks, cats, oxen, horses, canaries, peacocks and other birds and animals. Carriages and coaches had to be reconstructed with perfect historical accuracy. Costumes had to be made for the 10,000 persons who appeared in the mob scenes. There were uniforms for the soldiery, and outfits of especial magnificence for players representing the nobility.

11,200 PERSONS IN THE PICTURE.

The total number of persons involved in some capacity in the production reached the figure of approximately 11,200. Ten thousand of these made up the mob that rushed through Paris when the revolution broke. Of those with definite other places in the picture's making were 30 principal players, 34 assistant directors, 8 research experts, 22 cameramen with their assistants, and the rest made up of property men, electricians, costumers, wig makers, architects, carpenters, plasterers, painters, scenic artists, chaffeurs and teamsters.

On the sixty-acre location where the duplicates of streets in Paris, Gavrillac and Rennes were constructed, 412 tons of cobblestones were used for paving, besides 610 tons of gravel and sand. For the buildings 762,264 feet of lumber was necessary.

The task of handling the great crowds made it advisable to have each person entirely under the control of Mr. Ingram. To do this the members of the mob were practically guests of the film company through each day on location, being fed and cared for. Four special electric trains of three cars each were engaged to transport them to the studio every morning. Behind the big set special dressing rooms and wardrobe houses had been built. Each of the latter was labelled "Students," "Peasants," "Noblemen," "Gendarmes," or some other classification of French citizenry. Each section received special instructions from Mr. Ingram and was under direct supervision of an assistant director who manoeuvred his men in accordance with the director's orders.

RAGS AND LACES.

The problem of furnishing this gathering with costumes offered a hard nut to crack. The fifty-five costumiers worked day and night to complete the necessary clothes. Some idea of the labor accomplished by them may be gleaned from the amount of material used. There were 40,000 yards of muslin, 10,000 yards of satins, brocades and velvets, 10,000 yards of other cloths, 300 hides of leather, 10,000 spools of cotton thread, 10,000 spools of silk thread, 4,000 hats 1,000 miles of gold and silver thread for embroidery, 10,000 yards of lace, 4,000 wigs, 200,000 buttons and 300,000 hooks and eyes.

Lewis Stone, who plays the villainous Marquis, had to be furnished with ten complete costumes, all of the most elaborate description. His clothes alone occupied the attention of five tailors and dressmakers.

The electricity consumed in lighting the scenes totalled 250,000 kilowatt hours.

THE NAME "SCARAMOUCHE."

"Scaramouche" is the name given one of the characters of the old Commedia Delle Arts players of Italy and France—a sly buffoon, with a swift smile, a sharp tongue, the ability to make trouble and the ability to come out of it with a whole skin.

In "Scaramouche," which is a Metro Picture, released exclusively in Australia by Paramount Pictures, the hero is a fascinating character, swordsman, wit, revolutionist, who, joining a band of strolling players at a time when his life is being sought, becomes the company's Scaramouche. Raman Novarro enacts this character.

INGRAM AND TERRY ROMANCE READS JUST LIKE FAIRY STORY.

Rex Ingram and Alice Terry looking over New York's skyline.

If the story were told of a fairy tale, with a background of makebelieve lands, no one would ever believe it was true. It has the traditional fairy princess, the handsome Prince Charming and the wonderful castle to which he took his bride. That is the reason why the romance of Rex Ingram noted motion picture director, and Alice Terry, beautiful screen star, must be told in the modern manner.

The opening in Sydney and Melbourne of "Scaramouche," the mammoth Metro production, released in Australia exclusively by Paramount Pictures, has brought this talented pair into the public eye of Australia more prominently than ever. Their rapid rise to success seems almost incredible, yet each holds a secure niche in the theatrical world. They are one of the best-known couples of Filmdom, and theirs is a typical screen romance. Alice Terry was a dreamy-eyed school girl in Vincennes, Indiana, U.S.A., at the time Rex Ingram was making a name for himself in Hollywood as a director. Neither knew of the other's existence, because the schoolgirl was not particularly interested in the movies and the director was too ambitious to be interested in school girls. But the Fates were busy!

Alice visited Hollywood. Her beauty was striking, and before she had walked very far she was approached with an offer to go into the pictures. For several months she was an "extra."

Mr. Ingram was directing the production of "Hearts are Trumps," and needed a girl for the part of Dora Woodberry. Many well-known actresses were being considered when the observant Rex noticed the radiant Alice among a group of "extras."

"That is just the type I need," he said. "Her beauty would be an inspiration to any artist!" But he realised that more important than beauty was the question—could she act?

After a try-out, Mr. Ingram was asked whether the girl could act, and exclaimed, "Can she act! She's a discovery—a real find! A wonder."

Alice Terry had gone to Hollywood and had been seen—and her conquest was complete.

Ingram's life was also romantic. Born in Dublin, he had been brought up in the cloistered environment of a clergyman's son. His father was a C. of E. clergyman. He entered Trinity College but failing to become a Rugby star, his interest in the university was short lived and acting on the impulse of disappointed youth, he ran away to America

His father wrote, offering to put tht boy through college on the condition that he would agree to study. This is how Rex became a student at the Yale School of Fine Arts.

The movies that the college town offered, set the student thinking of ways to improve them.

So he turned to motion pictures, without waiting to graduate from the university. His first experience was with the Edison Company, then Vitagraph, Fox and Universal, where he became a director.

In all he directed forty plays before enlisting, in 1917, in the Royal Flying Corps. On his return in 1919 his first really great opportunity came with the production of James A. Herne's "Shore Acres."

Then came the biggest assignment of the year—the million dollar production of Ibanez's, "The Four Horsemen of the Apocalypse." "The Four Horsemen" was only a beginning—for both Mr. Ingram and Miss Terry.

But if Alice Terry was a Princess, she was not long without a Prince Charming. Her association with Mr. Ingram developed into a romance. A year after they had met, and during the filming of "The Prisoner of Zenda," they were married. Because they had to finish the picture they did not leave for the conventional honeymoon, but postponed it.

Then while Mr. Ingram made his next picture, "Trifling Women," Miss Terry took a vacation from screen acting. She had contemplated retiring from the screen and giving up her career for a new role—wife and home-maker, when Mr. Ingram began work on a new picture. Its production necessitated a trip to Miami, Florida, and as Miss Terry did not care to be left behind, she finally decided she might just as well take part in the new picture.

Yale University honoured Mr. Ingram for "The Four Horsemen" in the manner with which it honors statesmen, scientists, literary figures—conferring an honorary degree—in Mr. Ingram's case, the degree of Bachelor of Fine Arts.

A marked characteristic of Mr. Ingram's is his indifference to reputations. Time and again, he has chosen unknown players for leading roles in productions involving big expenditures. First it was the unknown Alice Terry, then it was Alice Terry and the unknown Rodolph Valentino in "The Four Horsemen"; the unknown Ramon Novarro in "The Prisoner of Zenda," and Ramon Novarro and the little-known Barbara La Marr in "Trifling Women." And each has scored a success.

All the pictures he has made, successful though they were, fade almost into insignificance with his latest and greatest achievement—the production of "Scaramouche." This is an adaptation of Rafael Sabatini's novel by the same name, and is a stirring romance of the French Revolution.

Throughout the picture Rex Ingram has striven by every conceivable method to reproduce the spirit as well as the aspect of those thrilling days.

Just as she appeared in one of his first successes, Miss Terry is now the heroine of her husband's latest success. Alice Terry, Ramon Novarro and Lewis Stone are the famous trio of principals. So the young Irishman who ran away from home because he couldn't be in the Rugby team, and the school girl who came to visit a movie studio and remained to become one of its most noted members—are now at the height of a career neither probably dreamed of a short time ago..

Ramon Novarro Is New "Great Lover," Says Karl Kitchen, Newspaper Writer.

One day recently Ramon Novarro received 743 letters from his feminine admirers. That morning's mail stamped him as the "Great Lover" of the screen. For even in the heyday of his popularity Rudolph Valentino never received such an avalanche.

As in the old days of matinee idols, what the postman brings settles the question of who is the greatest screen Lothario. His male beauty and gelatine sex-appeal make the hearts of more feminine filmgoers beat faster than any other screen lovers. Their letters tell the story.

How long Ramon Novarro will remain the idol of sex is another matter. Even in changing celluloid circles there is nothing more transient than popularity of a great lover of the screen. One day he may have the entire world of feminine movie-goers at his feet—the next he may be the laughing stock of the Continent. Unbelievably handsome, twenty-four years of age and with the Latin appeal that won Valentino such a unique place in the hearts of feminine filmgoers, Novarro is not only unrivalled at the moment, but he possesses many advantages over the long succession of great lovers who preceded him.

This Romeo of the silent drama runs true to the type of the screen lover. He has the olive skin, dark soulful eyes and the patent leather hair of the professional dancer—the line he followed before he became a movie star. He is one of the youngest male stars on the screen. He is unmarried. Incidentally, it is rumored that he can act. Of course, that is a minor consideration.

This Mexican youth, whose real name is Ramon Samaniegos, was groomed to take the place of Rudolph Valentino by Rex Ingram, who engaged him a couple of seasons back for the role in "The Prisoner of Zenda." At that time Novarro was a humble "extra" in Hollywood, having deserted the ballroom floors for a screen career. It is an actual fact that for six months he couldn't even get a job as a spear carrier in a movie mob. And being the eldest of a family of eight brothers—not to mention two sisters—in Durango, Mexico, it will be seen that his film career did not begin any too auspiciously.

But his performance in "The Prisoner of Zenda" was so effective that he was immediately re-engaged by Ingram for "Trifling Women," and later "Where the Pavement Ends," in which he delighted the feminine portion of every audience and made the masculine theatregoers dangerous with envy. His latest role in "Scaramouche" promises to outdo his triumphs in former performances by a wide margin.

"When the women tire of you?" I asked.

"I can always go back to Durango—it is one of the prettiest cities in Mexico," he replied with a smile.

At least, Senor Samaniegos is aware that his hour is not interminable.

"SCARAMOUCHE" NOW TO BE GRAND OPERA.

"Scaramouche" has attained the fourth dimension of art. The public can enjoy it in every phrase of presentation—the original novel, the film, the stage play and now the opera.

Georges Baklanoff, baritone of the Chicago Opera Company, recently obtained the operatic rights to the great romance of the French Revolution from Charles L. Wayner, the producer of the stage play and original owner of the world's dramatic rights to the novel. Baklanoff has sought to have the music for this colorful subject written by Ignar Waghelter, formerly the chief symphony conductor at the Berlin Opera House in Germany. He has had several of his operas produced there successfully, and only recently arrived in America.

When the baritone heard that the noted composer was in this country, he immediately began negotiations with the idea of having him do the musical score, with the play as a basis for the libretto. The leading role, that of Andre-Moreau, who is later called Scaramouche, will in all probability be written for a baritone voice, in order that Baklanoff, who is the leading baritone of the Chicago company, may appear in the star part. In this way Sabatini's story finds its way into art's four mediums, rivalling the record set by John Luther Long's "Madame Butterfly." Long wrote "Madame Butterfly" as a novelette. He and David Belasco made a play of it and gave it a memorable production with Blanche Bates as Butterfly. Later Biacomo Puccinin turned the story into an opera which is now one of the most consistent favorites in any opera company's repertoire.

Mary Pickford appeared in the screen version of the Long opus, and while this was well done, it was reduced in scope to conform to a five-reel limit as a program picture, thereby losing its chance to be fully worked out and become a classic of the films.

"Scaramouche" now promises to top the record of "Madame Butterfly." The romantic novel by Sabatini is generally conceded to be the most successful of its kind since the days of Alexandre Dumas, while Long's book, although popular, never gained fame until it reached stage and operatic form.

As a play "Scaramouche" has had a very successful career. On the screen the balance falls heavily in favor of "Scaramouche," Rex Ingram's production being believed by a majority of critics to be the best picture in the history of the industry. In this version there are a trio of stars Ramon Novarro as Andre, Alice Terry as Aline, and Lewis Stone as the Marquis de la Tour d'Azyr, the hated aristocratic leader—the same three whose acting was so impressive in Ingram's earlier success, "The Prisoner of Zenda." The background of Sabatini's story dealing with the French Revolution affords Ingram his greatest opportunity, and critics have agreed that in seizing it, he has surpassed his production of "The Four Horsemen."

ALICE TERRY IS ONE SCHOOL GIRL WHOSE DREAMS COME TRUE.

Alice Terry is the consummation of all the tales about the school girl who entered the motion picture field and won her way to success by her own efforts. For once, in thinking of Miss Terry, one need not remember the number of failures chronicled in Hollywood—merely how one girl reached the sunlight.

Miss Terry, who plays the leading feminine role in "Scaramouche," the new Rex Ingram-Metro production, lived in Indiana before she entered the movies—Vincennes, to be exact. Two years before she became known because of her work in "The Four Horsemen of the Apocalypse," she attended school in her own town, living the usual life of the small city girl, and dreaming dreams of ambition.

On a visit to Los Angeles she was induced by some of her friends to be an "extra" for a few days. She discovered she liked pictures and stayed. At that time Rex Ingram, who was just becoming recognised as a prominent director, was looking for a certain type of girl for Metro's production of "Hearts are Trumps," his first assignment for this organisation. He saw Alice, and found her ideal for the role.

She was so successful in the film that when Ingram was given his commission by Metro to do their most important picture of the year, Ibanez' "The Four Horsemen of the Apocalypse," he chose Miss Terry again. She was "made," and the schoolgirl of eighteen months before was now a star of the film firmament. Her character in the picture was the victim of a loveless marriage, who found relief in a love affair with a gay Argentinian.

Miss Terry then continued as the leading player in all the Rex Ingram films. "The Conquering Power" was the next, and in this production a love affair developed between the director and his star, and they became engaged soon afterward.

"Turn to the Right" was another success for the Indiana girl, where her beauty became a byword with "movie fans." Then came Mr. Ingram's production of Anthony Hope's, "The Prisoner of Zenda," the first of all the romantic kingdom stories. Alice was ideal for this part; indeed, it is said she formed the inspiration that caused Ingram to select the romance of Ruritania. During the making of the production the pair were married.

After an absence from one of her husband's films, "Trifling Women," she returned in "Where the Pavement Ends" as the missionary's daughter.

Now she has another sympathetic role in "Scaramouche." Rafael Sabatini's story of the days of the French Revolution gives her a splendid opportunity as the proud Aline de Kercadiou who loved the hot-headed young noble despite his reckless fights against Royalty for the People's Cause.

HER MAJESTY'S THEATRE,
Queen Street,
AUCKLAND,
22nd October, 1925.

Mr. John W. Hicks, Jnt.,
Managing Director,
FAMOUS LASKY FILM SERVICE, LTD.,
302 Pitt Street,
SYDNEY.
Dear Mr. Hicks,

I have learned that "SCARAMOUCHE" is soon to be presented to Australians and New Zealanders, and my Season here, in "SPRING CLEANING," is an excellent opportunity to recall a few of my experiences in connection with this massive production.

"SCARAMOUCHE" was produced by Mr. Rex Ingram, who, to my mind, is one of the foremost and most inspired Cinema Producers of the Age. The picture, even as to details, is on a colossal scale, and it is due to Mr. Ingram's genius that "SCARAMOUCHE" marks an important milestone in the history of the Picture Industry.

I was included in the cast, but did not actually play a leading role, the part allotted to me being to lead a surging mass of over 2,000 people in one of the principal Revolutionary Scenes, and the picture necessitated my attendance for a period of over three weeks. The whole proceedings were enacted amid the most wonderful settings—the gorgeous costumes reflected the grandeur of Mediaeval France—and some of those most impressive scenes of the Revolution I shall never forget.

Everything was truly vivid. The "MARSEILLAISE" was much sung, and with so much enthusiasm, that I was hoarse for two months after.

An unusual and memorable feature of the picture is where numerous valuable works of art, probably costing thousands of pounds, were thrown into the large pit by the angry mob of the Revolution. The picture is crammed full of stirring events and is far removed from the usual run. There are no weak points in the production, and I can safely say that those desiring to see an entertaining programme will not be disappointed in "SCARAMOUCHE."

With kind regards,
I remain, yours truly.

Rose Dione

The Trade Mark of Romance

If it's a Paramount Picture it's the best show in town.

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